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copper, in which green grounds were frequently used. In more recent years, this branch of the art has been extensively developed, and at the present time many examples of cloisonné porcelain are to be found in public and private collections. The enamels are necessarily softer than those used upon metal bases, being fired at a lower temperature, and they lack the brilliant polish of some of the older works.

#### B. *Cloisonné Enamels on Copper*

At Yokohama, at Kioto and in the Province of Owari, enameling on copper has been carried on since the middle of the nineteenth century. These modern enamels are coarse and lack the delicacy of the older wares. The colors are brilliant—usually bright turquoise, yellow, brown and black. The metal base is thicker and heavier and frequently cast.

#### C. *Translucent Enamels on Metal*

Another variety of enamel of recent times is that in which transparent pastes are used. Circular dishes are painted with buff-colored grounds and decorated with floral designs and inscriptions in gold and other lacquers.

#### D. *Painted Enamels*

During the last quarter of the nineteenth century, certain Japanese artists developed the painting of plain enamel to a high degree of perfection. Instead of entirely covering the surface with patterns of enamel work, they went to the other extreme by painting on the white or delicately tinted ground a flying stork, a wild goose, a cluster of plant forms, a simple representation of the moon, or a mountain peak. In some instances, metal *cloisons* were sparingly used to enclose the painted designs. Occasionally the wires were introduced in the colored pictures to emphasize the details, as outlines of the stalks of plants or veins of leaves, taking the place of gilding in the decorations.

An enormous vase of this character in the Museum collection was purchased at the St. Louis Exposition in 1894. It measures thirty-nine inches in height, without the stand, and is covered with enamel which gradually changes from a pale buff tint below to terra cotta above. On one side is a painted cluster of foliage, among which doves of life-size, in natural colors, are perched.

E. A. B.



### LACQUERED AND PAINTED FURNITURE

Mrs. Edward T. Stotesbury has presented to the Pennsylvania Museum and School of Industrial Art two important pieces of furniture, purchased by her in Venice, that illustrate an art technique hitherto unrepresented in the collections therein stored.

One of the pieces is a "commode" or chest of three drawers, four feet long by two feet ten inches in width and two feet ten inches in height, that

may go back to the early part of the eighteenth century, and probably is an imitation of a French model. It is of red varnish imitating red Chinese lacquer with raised gilt decoration of Chinese figures and rococo frame-like edges, separating the red varnished center of the top from a much worn gilt outer border. The legs, owing to the swelled outline of the body of the chest of which they are the continuation, according to the style of the Louis XV period, suggest the Cabriole order, although they themselves are slender and outwardly curved.



LOUIS XV "COMMODE" IN IMITATION RED AND GILT CHINESE LACQUER,  
WITH RAISED CHINESE GILT FIGURES  
Eighteenth Century  
Gift of Mrs. Edward T. Stotesbury

It will be remembered that after the Dutch, in the seventeenth century, penetrated Java and Japan, they brought back with them the fashion of orientalist art, known to decorators as "Chinoiserie." At first they imported Chinese and Japanese lacquers; and then, the taste for these things having become popularized, the European cabinet makers fell to imitating them. Already at the close of the seventeenth century were produced in Paris, under



WARDROBE OF PAINTED VARNISHED WOOD  
Late Eighteenth Century. Bought in Venice  
Gift of Mrs. Edward T. Stotesbury

the name of "style or fashion of Chinese work," pieces of varnished furniture. The "Livre Commode" of 1691 mentioned the names of the Langlois, father and son, of des Essarts, and of Paty, who at that date had acquired a reputation for that sort of work. In 1713 the "Sieur Dagly" from Liège had by letters patent obtained the right to use certain lacquers of which he claimed to be the inventor. Others were Pierre de Newmaison, who painted carriages and did altar work "after the way of China." Pierre Leroyer, 1752; Antoine Igou, 1752; Charles Louis Gervaise, 1790; and others.

But the rage for such Chinese reproductions culminated at the beginning of the eighteenth century. A splendid fete was given on January 7, 1700, when Louis XIV was carried in a palanquin and preceded by some thirty Chinese singers and players on instruments. Another similar fete was given by Monsieur le Prince on the 12th for the Duchesse de Bourgogne.<sup>1</sup> Wall panelings still attest the fad. At Chantilly, walls, furniture, screens and tables reproduce "Chinoiseries."

A red painted and varnished piece of furniture of the desk book-case and drawers combination type, of the time of Queen Anne, is reproduced in the *Connoisseur* for May last. Of course cabinet makers of various nations, while aiming more or less at the same thing, achieved different results. The fashion of painted furniture under varnish reached its highest artistic point in France with the Martins and the famous "verniss-Martin" work.<sup>2</sup>

Innumerable, however, are the notes in the inventories of the first half of the eighteenth century, of furniture in imitation Chinese lacquer. That of Louis Hanique, Councillor of the Hostel de Ville, 1720, tells of a small toilette mirror of eighteen inches more or less within its beveled edges, of "verniss Rougeret" or "façon de la Chine." Havard mentions, beside those already quoted, seven or more makers of varnished furniture. While there were four Martins, Havard thinks it unsafe to attribute to them all the furniture of that period.

The lines of the commode before us lead one to the belief that it is imitated from the French. In this connection Lady Dillon (p. 187) quotes approvingly Dr. Dohme, who remarks, "La commode Allemande est plus pansue, son mouvement est plus chargé, les contours sont plus tendus en tous sens. La commode française est plus svelte, d'une forme plus retenue, d'un contour plus léger et jamais enflé." Our specimen obviously belongs to the first-mentioned class. Such pieces were usually finished with ormolu mountings and it is clear that those belonging to the commode were removed, as the places where the handles were fitted are plainly notable.

The Martins, in France, had three factories already in business in 1724-30. They were granted a monopoly for making "all sorts of work in relief of China and Japan," etc. They made furniture of black or red varnish with raised gold decorations. Alexander Martin styled himself purveyor to the King of Prussia. He decorated Sans Souci. And the German less graceful industry supplied many imitations. Even in Paris, German cabinet makers like Rontgen (1743-1807) preserved some of the traits of their own land. Wille men-

<sup>1</sup> See letter XXIst of Madame du Deffand to Horace Walpole.

<sup>2</sup> Compare with A. de Champeaux, "Le Meuble:" Chapter on "Les Peintres Vernisseurs," p. 183.

tions the latter in his journal under date August 30, 1774. Yet Rontgen belonged to the Paris corporation of Master Cabinet Makers, though born at Neuwied.

It was about 1760 that furniture of the "vernis Martin style," in which the whole piece was decorated instead of being merely adorned with panels, became the rage and spread over Western Europe. The Chinese idea was abandoned and scenes of daily life, landscapes, and flowers were used in the taste of the period.

To the earlier style must be referred the "commode" given by Mrs. Stotesbury, who purchased it in Venice. It clearly comes under the head of imitation red and gold Chinese lacquer. The technique is especially interesting as the decoration of imitation lacquer with its low relief gilt figures and decorations is applied on a surface of Carton-pierre or Carton-pâte, described by Havard as a "Composition of pasteboard, paste, gelatine or glue, and chalk which, when soft, lends itself to moulding and in drying, acquires a great resistance and a sufficient solidity." This combined relief and flat process is of gesso, in which the raised plaster composition is painted or gilt as in our specimen.<sup>1</sup>

This "Carton-pâte" in decorative use is ancient. In the royal accounts of 1562, under the rubric "Fontainebleau," is found an entry for work done in "papier-pile," a mixture of resin-pitch which is strongly suggestive of the "Carton-pierre." In the eighteenth century it was used for all kinds of ornaments and even for portraits. This composition is, of course, the direct descendant of the Italian "Gesso duro" of the Italian mediæval artists. In England, the Adam brothers adopted it for delicate raised decoration and made such great use of it that for flat surfaces in which, as in Mrs. Stotesbury's "commode," it was used for relief effects, that it has become identified with their names.

Among other English cabinet makers who adopted the painted and varnished furniture were Hepplewhite and Sheraton. They employed the same artists as Adam. The English school made a specialty of painted decorated furniture about 1770 and later. The varnish paint used was mixed with turpentine.<sup>2</sup> The Duke of Norfolk has a fine specimen of such a "commode," the panels of which are painted by Angelica Kauffmann. All this English furniture, however, dates from a period subsequent to Adam's travels in Italy, *i. e.*, 1760, whence he brought back the use of carton-pierre and papier-mache, over which the same glutinous preparation known as "Japan" and simulating lacquer was applied.

In France, until 1760, lacquer work was in imitation of Chinese designs, such as the piece now under discussion.<sup>3</sup> The most artistic examples of which were, like our specimen, on gesso or pietra dura, on which raised compositions of Chinese designs are painted or gilt and lacquered.

From the above it would appear that of the pieces purchased in Venice and presented to the Museum by Mrs. Stotesbury, the first of imitation red

<sup>1</sup> Edwin Foley. "The Book of Decorative Furniture." I, 403. New York: G. P. Putnam & Sons.

<sup>2</sup> See Foley, *loc. cit.*, II, p. 153, etc., gives on plate XXI a commode and four chairs of the Duke of Norfolk now at Arundel Castle.

<sup>3</sup> See Foley, *loc. cit.*, I, 400-414. New York: G. P. Putnam & Sons.



GROTESQUE POTTERY FIGURE  
CHINESE, T'ANG DYNASTY

Chinese lacquer decorated with raised gilt Chinese designs and originally supplied with probably ormolu mountings, was made prior to 1760; while the wardrobe is of a considerably later period.

While it is plain that a coat of chalky composition was spread as a priming over the rough surface of the wood before the painting under varnish was done, this preparation is very much thinner than in the earlier piece and but for its whiteness showing in split places, would not be suspected.

The decorations, landscapes and rural scenes on the latter suggest Switzerland or the Tyrol. At least on one is a chalet-like structure. Another edifice portrayed on a panel, however, is suggestive of German architecture. But such details are not conclusive, for we have seen that artists from various localities were employed in the different European art centers to imitate the great works of the master craftsmen. Italians worked for the Adam brothers in England while Alexander Martin worked for Potsdam and Berlin, and Germans worked in Paris. It is quite plain that the higher art-crafts of the eighteenth century were sufficiently widespread to be regarded as more or less cosmopolitan.

S. Y. S.



### RECENT ACQUISITIONS

Only lately have collectors had their attention called to a peculiar variety of Chinese pottery which has appeared in considerable quantities upon the market. This ware consists principally of human and grotesque figures, the principal characteristic being an exceedingly soft and whitish clay body, more or less completely covered with a soft green and deep yellow lead glaze. This pottery has been attributed to the T'ang Dynasty (618-906). Through the explorations and investigations of Dr. Berthold Laufer, of the Field Museum of Natural History, Chicago, much light has been thrown upon these early Chinese fabrics. Among the accessions of the past summer is a particularly fine example of this ware, consisting of a grotesque standing figure, thirty-one inches in height, partially covered with the characteristic green and yellowish brown glaze, which through great age has become so soft that it can readily be scratched with a pin point. The attitude of the figure conveys the impression that it originally held in the upraised right hand a thunder-bolt, and it is strongly suggestive of the Japanese figures which guard the temple gates.

Another early Chinese example recently acquired, is a pottery figure of a grotesque dog-like animal made of whitish clay, covered with a soft, creamy lead glaze, measuring eleven and a half inches in height.

A characteristic Chinese pillow, of the usual rectangular form, in hard stoneware, is among the recent accessions. It is covered with a creamy white opaque enamel, over which are painted dark brown decorations consisting of a lion sporting with ribbons and ball, with boldly painted flowers at the sides. In front is an outlined flower, surrounded by leaves in brown. At each side is a conventionalized water lily in an irregular medallion, while at the back is